THE MUSICAL TIMES

AND

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MUSIC CONTAINED IN THE PREVIOUS NUMBERS.

No. 1	In these delightful pleasant groves	Purcell
2	Hear my prayer, O Lord	Winter
3	Soon as I careless stray'd	Festa
	Hail! all hail! thou merry month of May	Weber
4	Thou art gone to the grave	Beethoven
	Hear what God the Lord	V. Novello
5	Hail! smiling morn	Spofforth
6	Let all men praise the Lord	Mendelssohn
	Forgive, blest shade	Dr. Calcott
7	Four rounds, for three voices	
8	Call to remembrance	Farrant
9	Pleasures of Innocence	From the German
	Amidst the myrtles	Battishill
10	Teach me, O Lord	Rogers
11	Here in cool grot	Lord Mornington
12	My God, look upon me	John Reynolds
13	Oh, Nanny, wilt thou gang with me?	Carter & Harrison
14, 15	When winds breathe soft	Webbe
16	Soldiers, brave and gallant be	Gastoldi
17	All people that on earth	Tallis
18	Sweet honey-sucking bees (1st Part)	Wilbye
19	Vital Spark harmonized by	Novello
20	Sweet honey-sucking bees (2nd Part)	Wilbye
21	Now pray we for our Country	Eliza Flower
22	Now the bright morning star	Greville
23	Thine, O Lord, is the greatness	Kent
24	Just like Love	Davy & Novello
25	In Judah God is known	Mendelssohn
26	Maidens fair of Padua's City	Gastoldi
27	And he shall purify	Handel
28	To Woden's Hall	Purcell
29	Lord for thy tender mercies' sake	Farrant
30	Rule Britannia	Novello
31	God save the Queen	Novello
32, 33	Hear my prayer, O God	Kent
34	Flora gave me fairest flowers	Wilbye
35	Grant O Lord	Mozart
36	See the conquering hero!	Handel
37	Alla Trinita Beata	
	Vocal Rudiments	J. D. Collet
38	Sweet peace descending	Mozart
39	The Easter Hymn	V. Novello
40	Come if you dare	Purcell
41	Lord of all power and might	Mason
42, 43	Popular Ode to Pope Pius IX.	Rossini
44	See what love hath the Father	Mendelssohn
45	May-day	Muller

All communications of the progress of Singing Class Teaching, addressed to the Editor of the Musical Times, 69, *Dean Street, Soho, or* 24, *Poultry, will be interesting.*

Subscribers receiving coloured envelopes will remember that their subscriptions are again due.

A Reprint of all the Tunes in Ravenscroft's Book of Psalms, with Introductory Remarks, by the REV. W. H. HAVERGAL, M.A.

Ravenscroft's "Booke of Psalmes" was always estimated as the completest of its kind. It was justly regarded as the fount of English Psalmody. Why it ceased to be used, and why its streams dried up, is too easily accounted for. The overthrow of the Church during the great rebellion, confused or estranged everything belonging to it. But that the "booke" should have remained little else than a choked and covered spring for nearly two centuries, is a discredit to those who had the power to re-open it, but who spared the requisite pains.

The Volume, of which this reprint contains the entire substance, was published first in 1621, and then in 1633. Besides the usual "Hymnes Evangelicall and Songs Spirituall," every Psalm of the Old Version is printed in full, with a fit tune, though not a distinct or new tune, in four parts. Some tunes are repeated three, four, five, and even seven times. The total amount of distinct tunes, including the Hymns and Songs, is ninety-eight.

The tunes are extremely simple in their construction, and such as the least learned singers may sing; for, abounding with easy progressions, and having a syllable for a note, and a note for a syllable, no great skill is requisite for even their good performance. Herein the sound sense of the age was displayed. Thought was taken for "the common people." But though the Tenor, as the air or tune for the adult male voices of the congregation, is always plain and

equal,—and though the Bass, also, is generally of the easiest mould, yet the other parts are often learnedly ornate. The *Cantus* and the *Medius*, as parts reserved for the more select and skilful voices, are sometimes cleverly contrived, and frequently present very ingenious syncopations. This custom of writing ornate or learned "parts upon a plain song" was the custom of the Church long before Ravenscroft's time. The application of the custom to Psalmody arose, it seems, from the desire to render unisonous singing in the congregation more agreeable to all true lovers of harmony. In an age when Psalms were sung with great energy by large masses of the people, the men's voices, predominating by their power, would engross the ear, and clearly sustain the melody. The devout musician, leaving the melody to be sung with all simplicity and fullness, employed a few superior voices to encompass it with harmony.

The present reprint of "the booke," though justly due to the memory of Ravenscroft, is undertaken not so much to furnish a store of excellent tunes in suitable form for general use, as to present to musical professors, and to the Church at large, a compendium-model of genuine psalmody. What such psalmody was, as to both melody and harmony, in the most palmy days of "the divine arte," may now be seen and understood. The volume is a storehouse from whence ordinary skill may derive supplies for instant use; and from the contents of which living composers may learn how to arrange any newer productions after the best models of bygone days.

In pursuance of these objects, it was deemed sufficient to reprint the volume after the present mode, viz.:—by uniting the parts and bringing them into "short score," it was thought that every practised eye would readily discern their relative bearing; while the simple performance of them on a keyed instrument will yield somewhat of their intended effect.

The Volume is handsomely printed in red and black, with initial letters and illuminated binding.

CORRESPONDENCE.

To the Editor of the Musical Times.

Sir,—You have always been an advocate for the improvement of the music in our churches, and have chronicled from time to time the lectures, classes, and other efforts making in different towns in England, whereby the choirs may be better instructed: I have no doubt, therefore, that you will afford me space for the mention of a serious obstruction which my experience has pointed out to me, and which every day offers greater difficulties in the way of music becoming generally a part of service. I allude to the use of *boys* to sing the treble parts in the services and anthems. I have upon rare occasions heard boys with such sweet voices as to have a very excellent effect; the majority of them, however, have very harsh, painful voices, and pronounce their words in an unfeeling and unmeaning manner: but even this imperfect result is obtained only by dint of unceasing labor on the part of the choir-master; and if he be rewarded in the course of years by having bestowed his pains upon a boy who turns out a fair singer, he has hardly congratulated himself upon the result before the boy's voice breaks, and he has all his uncertain labor to re-commence. The difficulty, which is already great, to find boys with the requisite voice, and other qualifications, at the tender age at which it is necessary to commence, is daily increasing with the extension of "places where they sing;" and if we continue to confine the treble parts to boys' voices, I think it will be a means of preventing so desirable an extension. The remedy I should propose, would be the introduction of female voices generally into the churches, aye, and into the cathedrals. I would ask, through your pages, whether there be any more serious objection to it (theologically) than that it has not hitherto been the custom? If this be satisfactorily settled, I think a minor difficulty, which I have had stated to me, of there being objection to a flaunting dress and gay bonnet, could easily be provided for by adopting some uniform of white or black, not much differing from the surplice. I remember at the late coronation of Her present Majesty, that some forty female voices formed part of the choristers, and the orders were that plain white muslin dresses should be worn without colors of any kind, and that no ornaments should be worn in the hair. The effect was, that all the choristers appeared to be dressed alike, the men wearing surplices.

Trusting that the matter may be taken up by more able advocates,

I am, sir, your well-wisher,

A Chorister.

May-day.

Composed by MÜLLER.*
Newly Edited by V. NOVELLO,
expressly for this work.

[London: J. Alfred Novello, 69, Dean-street, Soho, & 24, Poultry.]

Moderato.

TREBLE.

Spring's delights are all re - viv - - ing, Verdant leaflets clothe each spray, Hawthorn
These delights but last a sea - - son, Fading quickly with the year, Still these

Moderato.

ALTO, or 2nd Treble.

Spring's delights are all re - viv - - ing, Verdant leaflets clothe each spray, Hawthorn
These delights but last a sea - - son, Fading quickly with the year, Still these

Moderato.

TENOR, 8ve lower

Spring's delights are all re - viv - ing, Verdant leaflets clothe each spray,
These delights but last a sea - son, Fading quickly with the year,

Moderato.

BASS.

Spring's delights are all re - viv - ing, Verdant leaflets clothe each spray,
These delights but last a sea - son Fading quickly with the year,

Moderato.

ACCOMP. (*Ad lib.*)

buds give joy-ful ti - ding, Welcome news! 'tis blythe May - day, Hawthorn
hours, if spent with rea - son, Surely bring us Autumn cheer, Still these

buds give joy-ful ti - ding, Welcome news! 'tis blythe May - day, Hawthorn
hours, if spent with rea - son, Surely bring us Autumn cheer, Still these

Hawthorn buds give joy-ful ti - ding, Welcome news! 'tis blythe May - day,
Still these hours, if spent with rea - son, Surely bring us Au - tumn cheer.

Hawthorn buds give joy-ful ti - ding, Welcome news! 'tis blythe May - day, 'tis blythe Mayday,
Still these hours, if spent with rea - son, Surely bring us Au - tumn cheer, bring Autumn cheer,

* In its original form, this German Glee could only be sung by *male* voices; but in this Edition, the counterpoint has been so re-constructed, as to allow of its being performed, in the upper parts, by two *Treble* voices also.

buds give joy-ful ti - ding, Welcome news! 'tis blythe May-day.
hours, if spent with rea - son, Surely bring us Autumn cheer.

buds give joy-ful ti - ding, Welcome news! 'tis blythe May-day, 'tis blythe Mayday.
hours, if spent with rea - son, Surely bring us Autumn cheer, bring Autumn cheer.

Hawthorn buds give joy-ful ti - ding, Welcome news! 'tis blythe May-day, 'tis blythe Mayday.
Still these hours, if spent with rea - son, Surely bring us Autumn cheer, bring Autumn cheer.

Hawthorn buds give joy-ful ti - ding, Welcome news! 'tis blythe May-day, 'tis blythe Mayday.
Still these hours, if spent with rea - son, Surely bring us Autumn cheer, bring Autumn cheer.

Ru-ral pastimes, grateful off - 'ring, Hail the pro-mise for the year,
Come then, dearest, hear my plead - ing, Turn not from my suit a - way,

Ru-ral pastimes, grateful off - 'ring, Hail the pro-mise for the year, Ru - ral pastimes,
Come then, dearest, hear my plead - ing, Turn not from my suit a - way, Come then, dearest,

Ru-ral pastimes, grateful off'ring, grateful off'ring, Hail the pro-mise for the year,
Come then dearest, hear my pleading, hear my pleading, Turn not from my suit a - way,

Ru-ral pastimes, grateful off - 'ring, Hail the pro-mise for the year, Ru - ral pastimes
Come then, dearest, hear my plead - ing, Turn not from my suit a - way, Come then, dearest,

f *dim.* *p*

Ru-ral pastimes, grateful off - 'ring, Hail the pro - mise for the year, Vil - lage
Come then, dearest, hear my plead - ing, Turn not from my suit a - way, But my

f *dim.* *p*

grate - - - ful off - 'ring, Hail the pro - mise for the year, Vil - lage
hear my plead - ing, Turn not from my suit a - way, But my

f *dim.* *p*

Ru-ral pastimes, grateful off - 'ring, Hail the pro - mise for the year, Vil - lage
Come then, dearest, hear my plead - ing, Turn not from my suit a - way, But my

f *dim.* *p*

grate - - - ful off - 'ring, Hail the pro - mise for the year, Vil - lage
hear my plead - ing, Turn not from my suit a - way, But my

f *p*

f *p*

swains their pains dis - clos - ing, Maid-ens lend more wil-ling ear,
ho - nest heart re - ceiv - ing, Make me bless this bright May-day,

f *p*

swains their pains dis - clos - ing, Maid-ens lend more wil-ling ear,
ho - nest heart re - ceiv - ing, Make me bless this bright May-day,

f *p*

swains their pains dis - clos - ing, Maid-ens lend more wil-ling ear,
ho - nest heart re - ceiv - ing, Make me bless this bright May-day,

f *p* *f*

swains their pains dis - clos - ing, Maidens, maidens lend more wil-ling ear, Vil - lage
ho - nest heart re - ceiv - ing, Make me, make me bless this bright May day, But my

f *p*

MAY-DAY.

Dolce.

Maid - ens, maid - - ens
Make me, make - - me

Dolce.

Maid - ens lend more willing ear, Vil - lage swains their
Make me bless this bright May-day, But my ho - nest

Dolce.

Maid - ens lend more wil-ling ear, Vil - lage swains their
Make me bless this bright May-day, But my ho - nest

Dolce.

swains their pains dis - clos - ing, Maidens lend more wil-ling ear, Vil - lage swains their
ho - nest heart re - ceiv - ing, Make me bless this bright May-day, But my ho - nest

Dolce.

lend - - - more wil - - - ling ear,
bless - - - this bright May - day,

pain dis - closing, Maidens, maid-ens lend more wil-ling ear,
heart re-ceiv-ing, Make me, make me bless this bright May-day,

pains dis - closing, Maid-ens, maidens lend more wil-ling ear,
heart re - ceiving, Make me, make me bless this bright May-day,

f.

pains dis - clos-ing, Maidens, maidens lend more wil-ling ear, Vil - lage swains their pain dis -
heart re-ceiv-ing, Make me, make me bless this bright May-day, But my ho - nest heart re -

Dolce.

Maid - ens, maid - ens lend - - - more
Make me, make - me bless - - - this

Dolce.

Maid - ens lend more wil-ling ear, Vil - lage swains their pains disclosing, Maidens,
Make me bless this bright May-day, But my ho - nest heart re - ceiv-ing, Make me

Dolce.

Maid - ens lend more wil-ling ear, Vil- lage swains their pains dis-closing, Maidens,
Make me bless this bright May-day, But my ho - nest heart re - ceiv-ing, Make me

Dolce.

- clos - ing, Maidens lend more wil-ling ear, Vil- lage swains their pains dis-clos-ing, Maidens
- ceiv - ing, Make me bless this bright May-day, But my ho-nest heart re - ceiv-ing, Make me

Dolce.

Cres. *f*

wil - - ling ear, Maid - - ens lend more wil - ling ear.
bright May - day, Make - - me bless this bright May-day.

Cres. *f*

Maidens lend more wil-ling ear, Maid - - ens lend more wil - ling ear.
Make me bless this bright May- day, Make - - me bless this bright May-day.

Cres. *f*

Maidens lend more wil-ling ear, Maidens lend more wil - ling ear.
Make me bless this bright May-day, Make me bless this bright May-day.

Cres. *f*

Maidens lend more willing ear, Maid-ens lend more wil - ling ear.
Make me bless this bright May-day, Make me bless this bright May-day.

Cres. *f*

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From the Rev. Owen Thomas, Holyhead.

Dear Sir,—Dr. Locock's Wafers do a great deal of good to my voice. I got a bad cold from a damp bed about thirty five years ago, and my voice was very bad ever since, giving great pain to me when preaching or singing—and I am very fond of singing.

I used many different medicines, and some of them did good for a little time; but Dr. Locock's is the best of all—it clears my voice, and stops the coughing instantly. I have never found anything yet to compare with it.

I have been 33 years a Wesleyan minister, and all the Wesleyan Methodists in the principality know me; twenty years of which I have lived at Holyhead; and I am known personally to all the first men of that body, many of whom have admired the effects of the Wafers in clearing the voice and stopping the cough—they never got such medicine before. My wife, ever since Christmas, has been very well after taking two boxes. I am a witness of their power to stop a frightful fit of coughing in an instant.

I, as a Wesleyan preacher, call upon all preachers and singers of every denomination to take these wafers for improving the voice and curing coughs.

You may publish my testimonial for the excellent Wafers if you wish.

I am, yours truly,
OWEN THOMAS.

Another cure of a 14 years Asthmatic Cough, in Hull.

From Mr. Edward Preston, Coal-merchant, Paragon-street, April 6th, 1847.

Sir,—Grateful for the relief my wife has experienced by the use of Locock's Pulmonic Wafers, from a distressing asthmatic cough, with which she was afflicted for the last 14 years, I feel a great desire that her surprising cure should be made known for the benefit of those suffering as she did. E. PRESTON.

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From S. Pearsall, Esq., Her Majesty's Concerts, and Vicar Choral of Litchfield Cathedral, Litchfield, July 10th, 1845.

Gentlemen.—A lady of distinction, having pointed out to me the qualities of Dr. Locock's Wafers, I was induced to make a trial of a box, and from this trial I am happy to give my testimonial in their favour. I find by allowing a few of the wafers (taken in the course of the day) to gradually dissolve in the mouth, my voice becomes bright and clear, and the tone full and distinct.

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S. PEARSALL.

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J. ALFRED NOVELLO, 69, *Dean Street, Soho.* & 24, *Poultry.*

The Hullah Concerts at Exeter Hall.

The late public performances of Mr. Hullah's pupils at Exeter Hall, give satisfactory evidence of the steady progress which is being made by those students who have learnt the rudiments of music in classes where numbers are taught at the same time. The excellence of the music performed, and the skill with which it was executed by the choristers, is a complete answer to those, who, by their doubting sneers, endeavoured to bring about their own predictions of failure, when the merits of this system was first discussed and proposed to be carried into practice.

The two psalms by Mendelssohn, "When Israel out of Egypt came," and "Come let us sing," were novelties to a London audience, and the latter was performed for the first time in England on the 12th. We quote an able notice of this performance from *The Athenæum.*

Exeter Hall.—*The Mendelssohn Night.*—The performance given on Wednesday evening by Mr. Hullah's choristers (the word "pupils" having ceased to apply to the body of singers whom he directs in public), was as interesting as it was well executed. Its title renders expatiation on its nature and meaning superfluous. But national pride—a feeling totally distinct from national insolence—renders it impossible for us not to compare our own state with the condition of our friends in Paris. *They* gave a Mendelssohn Concert at the *Conservatoire* a few days since; after eulogies many, and self-gratulations not a few, producing on that occasion some of the few pieces of the Master's music which were already known to their audiences. Mr. Hullah's choralists—a body, it is needless to point out, in every respect less pretending—began their evening more worthily; by executing one of the few extended works of the composer which is entirely new to England,—namely, his *Ninety-fifth Psalm.*—These Psalms, by the way, form a distinct and peculiar group among the compositions of Mendelssohn,—to be measured against the Chandos Anthems of Handel. But inasmuch as a singular evenness of excellence pervades the younger composer's writings—whereas Handel, when the dramatic inspirations of Opera and Oratorio were not ministered to him by his subject, *did* sometimes flag.—Mendelssohn's Psalms stand higher in their special Catalogue than the music in company with which we here mention them. The one produced on Wednesday contains a chorus, "O come let us sing," to be cited as an example of continuous power and brilliancy—also, a stately and dignified movement (somewhat new in the application of accent which it exhibits), "For His is the sea,"—and a delicious *duetto* for two *soprani.* The closing chorus, too, is full of fine expression and true effect;—yet, from its being in G minor while the Psalm is in E flat, a certain dissatisfaction to the ear is produced; and this, we imagine, might have been avoided. After the Psalm, Mr. W. S. Bennett played some half-dozen from "Lieder ohne Worte"—to the great edification of the audience and the surprise of those who, like ourselves, could not have conceived it possible for the pianoforte heard alone to have produced so much effect in Exeter Hall. Then a selection from the songs *with* words was sung by Miss Duval, Miss Stuart, and Mr. Lockey—a delicious unaccompanied part-song by the chorus—and the *scena* from "Ossian" by Mr. Phillips. The second act of this concert consisted of "The First Walpurgis Night." Mr. Willy's band was the orchestra. The Hall was very full; and the audience—to judge from the *encores*—were highly satisfied.

The public already enjoy a great advantage in being able to hear these great works so well performed at almost a nominal price; but when the New Hall, now in the course of building, be finished, there is little doubt that the increased facilities of a permanent orchestra, the continuation of careful practice, and more combined rehearsals, will effect a refinement and precision never yet attained.

Brief Chronicle of the last Month.

The late Dr. Crotch.—One of England's most eminent musicians has been gathered to his fathers, namely, Dr. Crotch, who died on the 29th of December, at the residence of his son, the Rev. W. R. Crotch, master of the grammar-school at Taunton, aged 72. At the very early age of three years he performed several pieces on the organ in a most extraordinary manner; some of the passages being produced by his knuckles tumbling over the keys. He possessed a most accute ear, and could name any note struck on the pianoforte without seeing it. In the course of time Crotch became a very profound theorist, and at the age of 22 (just 50 years ago) he was appointed Professor of Music in the University of Oxford, which conferred on him the degree of Doctor of Music. In 1822, Dr. Crotch was appointed principal of the Royal Academy of Music. Dr. Crotch was born at Norwich, in 1775; for some time past he resided at Taunton. Although his dissolution was not unexpected, and he was fully prepared for it, yet it was awfully sudden, for it took place while surrounded by the family at dinner. Dr. Crotch was a fertile and able writer, with more talent than genius, and more good taste than originality. He wrote a vast number of pieces for the organ and pianoforte; and several good anthems and secular motetts. Among the latter, the most celebrated were his ode for five voices, "Mona on Snowdon calls;" and the charming composition, "Methinks I hear the full celestial quire." Of his two oratorios, "Palestine," and the "Captivity of Judah," the latter never became popular, though it is by no means without merit. "Palestine" has many beauties and fine ideas; but Crotch too often failed in working out his conceptions with sufficient ease and spirit. He always began well, but the hearer was generally tired before each piece was ended. One quartett, however, in *Palestine,* "Lo, starled chiefs," has deservedly taken its place in the recognized standard music of the age. His playing was of the old school; correct and steady in the highest degree, so as almost to produce the effect of a most perfect piece of machinery; yet perhaps wanting in variety and pathos. His arrangements from Handel are liked by some good judges; but to our taste they are overcrowded with notes, which bewilder the ear and destroy all clearness and unity. His volumes of Specimens of Music of all ages are found in every complete musical library. We fear he has not left his equal as a sacred composer in England.—*Rambler.*

BRIEF CHRONICLE Continued.

HARMONIC SOCIETY.—The concert given by this Society on the occasion of the opening of the organ on the 9th of December was repeated by desire. As we have previously spoken of this concert, we shall not say more than that Mr. E. Rogers conducted, and Mr. Done presided at the organ, in the same efficient manner as before. The next performance of this Society will be the oratorio of *Judas Maccabæus*, when Mr. Done will conduct.—*Worcestershire Chronicle.*

HARGREAVES CHORAL SOCIETY.—On the 13th January this society gave a concert, the scheme consisting of a selection of sacred music from the works of Handel, Haydn, Beethoven, Spohr, &c. The room was not so well filled as we have seen it on previous occasions. It was anticipated by many of the subscribers that an entire Oratorio would be given. The *Manchester Times* says—"The production of a sacred work by one of the great masters, complete in all its details, is a great achievement, creditable to the society, and gratifying to the musician as well as the amateur. We are anxious to see the people fed with the best food; and in art, equally desirous to have a unity and completeness in every programme emanating from an institution whose main object is to improve the taste of the people." We agree so far with the *Manchester Times*, but the decreased attendance which they record is the best proof how wrong it is to underestimate the good taste of audiences. We cannot, therefore, agree with the following:—"To a general body of subscribers a 'selection' is often more attractive, inasmuch as the gems from the works of various leading writers can be gathered together, forming one brilliant casket. The principal singers, also, making their own selections, and being unfettered by the requirements of the oratorio, produce more striking effects upon that part of an audience, at all times the greater proportion, which has not the advantage of a musical education,—we mean education in the most extended sense of the term, not only in the theory and science, but equally so in feeling and taste. So far, then, as general interest is concerned, a 'selection' has its advantages; and however the directors may desire to *educate* their subscribers, they must also study their taste as it *is*, or they know pretty well the treasury will suffer." It appears to us that the treasury would have benefitted by pursuing the sounder musical policy. The selection contained some fine gems, considered individually, from Haydn's *Mass No.* 2, Spohr's *Last Judgment*, Rossini's *Stabat Mater*, Mendelssohn's *St. Paul*, Handel's *Messiah*, *Jeptha*, *Judas Maccabæus*, *Israel in Egypt*, &c.—*The Manchester Times* says—"The beautiful chorus from *St. Paul*, 'Oh, be gracious!' which had ample justice done to it by both band and chorus, passed off to our great chagrin with next to no applause; we were preparing to join in an hearty encore, a compliment it well deserved"—but the cause of this appears evidently to have been its being heard without a possibility of knowing to what the words alluded. In its original place in the oratorio this chorus, from its illustration of the heathen music, its melody, and its strong contrast to the Jewish and Christian character of the music preceding and following, has always produced a most marked effect upon the audience.

THE EASTERN HARMONIC SOCIETY.—The members of this Society, who afford frequent opportunities to the inhabitants of the Eastern part of London, to hear an entire work of one of the great masters, at a very small charge for admission, and which is generally very well performed by instrumental and choral members, assisted by principal vocalists of eminence: on the 27th of December they gave Handel's *Messiah*; and the Hall was much crowded.

MANCHESTER CONCERT HALL.—The Directors of the Gentlemen's Concert gave, as usual, their Christmas performance of Handel's *Messiah*; but with increased strength in the choral department, a division which is always particularly effective in this town. *The Manchester Examiner*, in noticing this concert, says—"we cannot conclude without an expression of regret at the unceremonious exit of many parties before the close of the oratorio. If such works are to be given, they should be heard as a whole, or with only such omissions as may not interrupt the consecutive narration, such as was the case the last evening. The audience should be prepared, therefore to hear these works with something like completeness."

NORTH LONDON CHORAL SOCIETY.—This new effort for the advancement of music has been commenced under the direction of a committee, who have engaged Mr. T. F. Travers as conductor and teacher. The meetings of the society take place in the School-rooms adjoining St. Barnabas Church, Goswell-road. A class has already been opened for instruction in the rudiments of music; and an upper branch is in course of formation for the practising of Anthems and Madrigals. An opening address was delivered by Mr. Travers, and musical illustrations given by a select choir, at the close of which more than 100 members enrolled their names.

THE HARMONIC SOCIETY (S. Thomas Charter House).—This society gave a public specimen of the progress they had lately made, which appeared highly satisfactory to the friends who were present. Although the society is of recent formation, they already possess a good organ, erected in the Girls' School-room, in the Goswell-street Road. In close connection with this society is another, called THE CATHEDRAL CHOIR SOCIETY, which meets every Friday evening for the practice of Church Services, Chants, and Psalmody.

OXFORD CHORAL SOCIETY.—The performance of the Oratorio, *The Messiah*, which took place at the Star Assembly Room, was, as we anticipated, greeted by a crowded audience. The whole performance was characterised by a precision and spirit in its execution highly creditable to the members of the society. It afforded an exemplification that there is sufficient talent in this city to undertake any work of the great composers. Messrs. Reinagle and Sharp presided; and we think our fellow-citizens are much indebted to those gentlemen, and the members, for the great treat afforded on this occasion. We trust that the very successful beginning will induce the members to venture on similar performances, and we are well satisfied they will always command crowded audiences.—We hear that the committee will recommend that the Oratorio be repeated.—*Oxford Chronicle.*

Master R. HOFFMAN ANDREWS, son of a professor in Manchester, has made a most favourable impression upon the *dilitanti* of New York. His performance of Mendelssohn's Grand Concerto, in D minor, with full orchestral accompaniments, being most enthusiastically *encored* at the Philharmonic Concert when he made his *debut*.

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There is a River,
Blessed is the People,

COMPOSED BY

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5 Hail smiling morn (Glee) .... Spofforth
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9 Pleasures of Innocence ..... Weber
Amidst the myrtles (Glee) .. Battishill
11 Here in cool grot ..... Lord Mornington
13 O Nanny wilt thou gang with me, harmonized for four voices by..... Harrison
14 & 15. When winds breathe soft Webbe
16 Soldiers, brave and gallant be Gastoldi
18 Sweet honey-sucking bees(Pt.1) Wilbye
20 & 21. Sweet honey-sucking bees (Part 2) ..... Wilbye
Now pray we for our Country E. Flower
22 Now the bright morning star Greville
24 Just like love ..... Davy & Novello
26 Maidens fair of Padua's City Gastoldi
28 ToWoden's Hall..... Purcell
30 Rule Britannia, harmonized for four voices by ..... V. Novello
34 Flora gave me fairest flowers.. Wilbye
38 Sweet peace descending..... Mozart
40 Come if you dare..... Purcell
42 & 43 Ode to Pope Pius IX .. Rossini
45 May-day ..... Muller
47 The Red Cross Knight ..... Dr. Calcott
49 The Cloud cap't Towers..... R. I. Stevens
51 Italy..... V. Novello
53 Come follow me ..... W. Horsley
55 See the Chariot at hand..... Horsley.
56 A Christmas Madrigal ..... T. Ions
57 The Waits ..... Savile

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No.
2 Hear my Prayer ..... Winter
4 Thou art gone to the grave .. Beethoven
Hear what God the Lord .... V. Novello
6 Let all men praise the Lord (Chorale)..... Mendelssohn
Forgive, blest shade ..... Calcott
8 Call to remembrance (Anthem) Farrant
10 Teach me O Lord (Anthem).. Dr. Rogers
12 My God look upon me ..... J. Reynolds
17 All people that on earth..... Tallis
19 Vital spark..Harmonized by.. V. Novello
20 & 21 Sweet honey-sucking bees (Part 2) ..... Wilbye
Now pray we for our Country Eliza Flower
23 Thine, O Lord, is the greatness Kent
25 In Judah God is known..... Mendelssohn
27 And he shall purify..... Handel
29 Lord for thy tender mercies' sake Farrant
31 God save the Queen, harmonized for four voices, by ..... V. Novello
32 & 33 Hear my prayer, O God.. Kent
35 Grant O Lord ..... Mozart
36 See the conquering hero! .... Handel
37 Alla Trinita Beata .....
Vocal Rudiments ..... J. D. Collet
39 The Easter hymn..... V.Novello
41 Lord of all pow'r and might .. Mason
44 See what love hath the Father Mendelssohn
46 Pray for the Peace ..... V. Novello
There is a River..... V. Novello
Blessed is the people ..... V. Novello
48 Monody on Mendelssohn .... F. Schneider
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Psalm cxxii, v. 6, 7.

Pray for the Peace.

VINCENT NOVELLO.

Soft. *Moderate Time.*

CANTO. Pray for the Peace of Je - ru - sa - lem, they shall pros-per, shall

ALTO. *Soft.* Pray for the Peace of Je - ru - sa - lem, they shall pros-per, shall

TENOR, (8ve lower.) *Soft.* Pray for the Peace of Je - ru - sa - lem, they shall pros-per, shall

BASS. *Soft.* Pray for the Peace of Je - ru - sa - lem, they shall pros-per, shall

ACCOMP. (*Ad lib.*) *Moderate Time.* *Soft.* 8ves.

pros - per that love thee. *Soft.* Peace be with - in thy

pros - per that love thee. *Soft.* Peace be with - in, with - in thy

pros - per that love thee. *Soft.* Peace, peace be with - in thy

pros - per that love thee. *Soft.* Peace be with - in thy walls, with - in thy

Soft. *Soft.*

walls, and pros - pe - ri - ty with - in thy Pa - - la - ces.

walls, and pros - pe - ri - ty with - in thy Pa - - la - ces.

walls, and pros - pe - ri - ty with - in thy Pa - la - ces.

walls, and pros - pe - ri - ty with - in thy Pa - la - ces.

8ves.

Psalm xlvi, v. 4, 5.

There is a River.

VINCENT NOVELLO.

Moderate time. *Cres.*

CANTO. There is a Ri - ver, the streams where - of shall make glad the ci - ty, the

cres.

ALTO. There is a Ri - ver, the streams where - of shall make glad the ci - ty, the

cres.

TENOR, (8ve lower.) There is a Ri - ver, the streams where - of shall make glad the ci ty, the

cres.

BASS. There is a Ri - ver, the streams where - of shall make glad the ci - ty, the

Moderate time. *Cres.*

ACCOMP.

ci - ty of God in the ho - ly place of the ta - ber - na - cle, the ta - ber - na - cle

ci - ty of God in the ho - ly place of the ta - ber - na - cle, the ta - ber - na - cle

ci - ty of God in the ho - ly place of the ta - ber - na - cle, the ta - ber - na - cle

ci - ty of God in the ho - ly place of the ta - ber - na - cle, the ta ber - na - cle

of the most high; God is - in the midst of - her, she shall not be mov -

of the most high; God is - in the midst of her, she shall not be mov -

of the most high; God is in the midst of her, she shall not be mov -

of the most high; God is in the midst of her, she shall not be mov -

8ves.

THERE IS A RIVER.

- - - - ed, God is in the midst, the midst of her, she shall not be

- - - - ed, God is in the midst, the midst of her, she shall not be mov -

- - - - ed, God is in the midst, the midst of her, she shall not be mov -

- - - - - ed, God is in the midst, the midst of her, she shall not be

8ves.

Dolce.

mov - ed; God shall help her, and that right ear - ly, and that right

Dolce.

- ed; God shall help her, and that right ear - ly, and that right

Dolce.

- ed; God shall help her, and that right ear - ly, and that right

Dolce.

mov - ed; God shall help her, and that right ear - ly and that right

Dolce.

dim.

ear - ly, right ear - ly - - - - - - - - - - - - -

dim. *pp*

ear - ly, right ear - ly, right ear - ly, right ear - - - ly.

dim. *pp*

ear - ly, right ear - ly, right ear - ly, right ear - - - ly.

dim.

ear - ly, right ear - - ly, - - - - - - - - - - - -

pp END.

dim.

Blessed is the People.

Vincent Novello.

mf *Moderate time*

Canto. Blessed is the peo - ple that know the joy - ful sound; they shall walk, O

Alto. Blessed is the peo - ple that know the joy - ful sound; they shall walk, O

Tenor, (8ve lower.) Blessed is the peo - ple that know the joy - ful sound; they shall walk, O

Bass. Blessed is the peo - ple that know the joy - ful sound; they shall walk, O

Moderate time.

Accomp. *mf* 8ves.

Lord, in the light of thy coun - te - nance;

Lord, in the light of thy coun - te - nance;

Lord, in the light of thy coun - te - nance;

Lord, in the light of thy coun - te - nance; In thy name shall they re - joice,

f 8ves.

f In thy name shall

f In thy name shall they re - joice, In thy name shall

f In thy name shall they re - joice, In thy name shall

f

BLESSED IS THE PEOPLE.

they re - joice, all the day, all the day shall they re - joice, all the day; and

they re - joice, all the day, all the day shall they re - joice, all the day; and

they re - joice, all the day, all the day shall they re - joice, all the day; and

all the day, all the day shall they re - joice, all the day; and

8ves.

in thy righteousness shall they be ex - alt - ed, - - shall they - - be, shall

in thy righteousness shall they be ex - alt - ed, and in thy righteousness shall

in thy righteousness shall they be ex - alt - ed, and in thy righteousness shall

in thy righteousness shall they be ex - alt - ed,

they be ex - alt - ed, and in thy righteousness shall they be ex - alt - ed.

they be ex - alt - ed, and in thy righteousness shall they be ex - alt - ed.

they be ex - alt - ed, and in thy righteousness shall they be ex - alt - ed.

and in thy righteousness shall they be ex - alt - ed.

8ves.

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Glee for Three Voices,

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DR. CALLCOTT.

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2 Hear my Prayer ..... Winter
4 Thou art gone to the grave .. Beethoven
Hear what God the Lord .... V. Novello
6 Let all men praise the Lord (Chorale)..... Mendelsshon
Forgive, blest shade ..... Callcott
8 Call to remembrance (Anthem) Farrant
10 Teach me O Lord (Anthem).. Dr. Rogers
12 My God look upon me ..... J. Reynolds
17 All people that on earth..... Tallis
19 Vital spark..Harmonized by.. V. Novello
20 & 21 Sweet honey-sucking bees (Part 2) ..... Wilbye
Now pray we for our Country Eliza Flower
23 Thine, O Lord, is the greatness Kent
25 In Judah God is known.....Mendelssohn
27 And he shall purify..... Handel
29 Lord for thy tender mercies' sake Farrant
31 God save the Queen, harmonized for four voices, by ..... V. Novello
32 & 33 Hear my prayer, O God.. Kent
35 Grant O Lord ..... Mozart
36 See the conquering hero! .... Handel
37 Alla Trinita Beata .....
Vocal Rudiments ..... J. D. Collet
39 The Easter hymn..... V.Novello
41 Lord of all pow'r and might .. Mason
44 See what love hath the Father Mendelssohn
46 Pray for the Peace ..... V. Novello
There is a River ..... V. Novello
Blessed is the people ..... V. Novello
48 Monody on Mendelssohn .... F. Schneider
Hymnus Eucharisticus ..... B. Rogers
50 Blessed is he that considereth the Poor ..... Dr. Nares
52 I will arise ..... R. Creighton
54 Anthem for Christmas ..... V. Novello.
58 Anthem for Easter ..... V. Novello.

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69, *Dean Street, Soho, and* 24, *Poultry.*

Glee. **The Red Cross Knight.** Dr. Callcott.

Andantino Animato. ♩= 120.

1st Treble. 2nd Treble. Bass.

mf

Blow, Warder! blow thy sounding horn, And thy ban-ner wave on high;

f

For the

f

in the Ho - ly Land, And have won the vic - to-ry, and have won the

f

in the Ho - ly Land, And have won the vic - to-ry, and have won the

f

Christians have fought in the Ho - ly Land, And have won the vic - to-ry, and have won the

vic - to-ry.

mf

vic - to-ry. Loud, loud, the Ward-er blew his horn, And his ban-ner wav'd on high;

mf

p

vic - to-ry. Loud, loud, the Warder blew his horn, his horn, And his ban-ner wav'd on high; Let the

p

Let the

cres.

f

Mass be sung, and the bells be rung, And the feast, the feast eat mer - ri - ly.

Mass be sung, and the bells be rung, And the feast, the feast eat mer - ri - ly, Let the

f

p

eat mer - ri - ly, Let the

f

p

And the feast, the feast eat mer - ri - ly, Let the

f

Mass be sung, and the bells be rung, And the feast, the feast eat mer - ri-ly, the feast eat

Mass be sung, and the bells be rung, And the feast, the feast eat mer - ri-ly, the feast eat

Mass be sung, and the bells be rung, And the feast, the feast eat mer - ri-ly, the feast eat

mer - ri - ly, mer - ri - ly, mer - ri - ly. The Ward - er look'd from his tow'r on high, As

mer - ri - ly, mer - ri - ly, mer - ri - ly.

mer - ri - ly, mer - ri - ly, mer - ri - ly.

far as he could see, "I see a bold Knight, and by his Red Cross, He comes from the East coun -

"I see a bold Knight, and by his Red Cross, He comes from the East coun -

"I see a bold Knight, and by his Red Cross, He comes from the East coun -

- try." Then loud the Ward-er blew his horn, And call'd 'till he was hoarse, "I

- try." "I

- try." "I

see a bold Knight, And on his shield bright He bear - eth a Flam - ing Cross."

see a bold Knight, And on his shield bright He bear - eth a Flam - ing Cross." Then

see a bold Knight, And on his shield bright He bear - eth a Flam - ing Cross."

down the Lord of the Cas - tle came, the Red Cross Knight to meet, And

Thou'rt wel - come

cres.

when the Red Cross Knight he espied, Right loving he did him greet.

Thou'rt wel - come

here, dear Red Cross Knight, dear Knight, For thy fame's well known to me; And the

And the

here, dear Red Cross Knight, For thy fame's well known to me; And the

Mass shall be sung, and the bells shall be rung, And we'll feast right mer - ri - ly,

Mass shall be sung, and the bells shall be rung, And we'll feast right mer - ri - ly,

Mass shall be sung, and the bells shall be rung, And we'll feast right mer - ri - ly,

mer - ri - ly, And we'll feast right mer - ri - ly, mer - ri - ly, mer - ri - - ly.

mer - ri - ly, And we'll feast right mer - ri - ly, mer - ri - ly, mer - ri - - ly.

mer - ri - ly, And we'll feast right mer - ri - ly, mer - ri - ly, mer - ri - - ly.

THE RED CROSS KNIGHT.

BASS SOLO.

"Oh! I am come from the Holy Land, where Saints did live and die; Be-hold the de-vice I bear on my shield, the Red Cross Knight am I, And we have fought in the Ho-ly Land, and we've won the vic-to-ry! For with va-liant might did the Christians fight, And made the proud Pa-gans

TREBLE. *p dol.*

Thou'rt wel-come here, dear Red Cross Knight, dear Knight, Come, lay thy ar-mour

ALTO. *p dol.*

Thou'rt wel-come here, dear Red Cross Knight, dear Knight, Come, lay thy ar-mour

p dol.

fly!" Thou'rt wel-come here, dear Red Cross Knight, Come, lay thy ar-mour

cres. *f*

by, And, for the good ti-dings thou dost bring, We'll feast us

cres. *f*

by, And, for the good ti-dings thou dost bring, We'll feast us

cres. *f*

by, And, for the good ti-dings thou dost bring, We'll feast us

ff

mer-ri-ly, mer-ri-ly, mer-ri-ly, For all in my Cas-tle shall re-

ff

mer-ri-ly, mer-ri-ly, mer-ri-ly, For all in my Cas-tle shall re-

ff

mer-ri-ly, mer-ri-ly, mer-ri-ly, For all in my Cas-tle shall re-

-joice, That we've won the vic-to-ry, That we've won the

-joice, That we've won the vic-to-ry, That we've won the

-joice, That we've won the vic-to-ry, That we've won the

vic - to - ry.

vic - to - ry.

mf

vic - to - ry. And the Mass shall be sung, and the bells shall be rung, and the

p

And the Mass shall be sung, and the

feast eat mer - ri - ly, mer - ri - ly,

bells shall be rung, And the feast, the feast eat mer - ri - ly, And the

f

p

the feast eat mer - ri - ly, And the

f

p

And the feast, the feast eat mer - ri - ly, And the

f

Mass shall be sung, and the bells shall be rung, And the feast, the feast eat

Mass shall be sung, and the bells shall be rung, And the feast, the feast eat

Mass shall be sung, and the bells shall be rung, And the feast, the feast eat

ff

Adagio.

mer - ri - ly, the feast eat mer - ri - ly, mer - ri - ly, mer - ri - ly.

ff

Adagio.

mer - ri - ly, the feast eat mer - ri - ly, mer - ri - ly, mer - ri - ly.

ff

Adagio.

mer - ri - ly, the feast eat mer - ri - ly, mer - ri - ly, mer - ri - ly.

MONODY ON FELIX MENDELSSOHN BARTHOLDY,

BY W. SCHUBERT, & F. SCHNEIDER.

HYMNUS EUCHARISTICUS,

BY DR. ROGERS.

***** The Musical Times is published Fortnightly (1st & 15th), except from August to January.**

THE FOLLOWING MUSIC HAS ALREADY BEEN INSERTED.

SACRED.

17 All people that on earth — Tallis
*27 And he shall purify — Handel
*37 Alla Trinita Beata
*80 Again my mournful sighs — Battishill & V. Novello
*90 Behold I bring you good tidings (for Christmas Day) — T. L. da Vittoria
*46 Blessed is the people — Novello
*50 Blessed is he that considereth — Dr. Nares
*103 Blessed are the dead, *(Jerusalem)* — H. H. Pierson
*110 Blessed be he that cometh. — Neukomm
*74 Behold now, praise — Creyghton
8 Call to remembrance — Farrant
*92 Charity Anthem — Dr. W. Boyce
61 Cry aloud and shout — Dr. Croft
*54 Christmas Anthem — V. Novello
*114 Christmas Anthem — E. J. Hopkins
*39 Easter Hymn — V. Novello
*58 Easter Anthem, The Lord is my strength — V. Novello
6 Forgive, blest shade — Dr. Callcott
31 God save the Queen — Novello
*35 Grant, O Lord (Collect) — Mozart
*66 God, my king — Bach
105 Glory be to God on high — V. Novello
2 Hear my prayer, O Lord — Winter
4 Hear what God the Lord — V. Novello
*32 & 33 Hear my prayer, O God — Kent
*48 Hymnus Eucharisticus — B. Rogers
*76 & 77 Have mercy, O Lord — Mozart
*88 He comes ordained of yore — Jackson
*74 Holiest, breathe an ev'ning blessing — W. Shore
*107 { How beautiful upon the mountains — R. A. Smith / The Lord loveth — V. Novello
*120 I know that the Lord is great — Ouseley
*116 Incline thine ear to me — Himmel, Harmonized by V. Novello
25 In Judah God is known — Mendelssohn
*98 In Jewry is God known — Whitfeld
*52 I will arise — Creyghton
*118 I will sing of mercy — V. Novello
6 Let all men praise the Lord — Mendelssohn
*114 { Let us now go even unto Bethlehem (Christmas Anthem) — Hopkins
*41 Lord of all power and might — Mason
29 Lord, for thy tender mercies' — Farrant
*65 Lo, my Shepherd's hand divine. — Haydn
*68 Lord, let me know mine end — Dr. Greene
12 My God, look upon me — J. Reynolds
*86 Methinks I hear the full Celestial Choir — Dr. Crotch
21 Now pray we for our country — Eliza Flower
*84 Nunc Dimittis, in C — Ebdon
*125 { O Lord, my God ... Palestrina / Come, Holy Ghost ... Douland
*82 O praise God in his holiness — John Weldon
*96 O praise the Lord — John Weldon
*94 { O Lord, we trust alone in thee — Handel / Laudate nomen Domini — Dr. C. Tye
*46 Pray for the peace — Novello
*63 Praise the Lord, O my soul — Creighton
*112 Praise the Lord, O Jerusalem — Scott
*72 Praise thou the Lord — Mendelssohn
*92 Remember O Lord — Dr. W. Boyce
*44 See what love hath the Father — Mendelssohn
*54 Sing unto the Lord — V. Novello
*70 Sleepers, wake — Mendelssohn
*58 Short Anthem for Easter — Novello
4 Thou art gone to the grave — Beethoven
10 Teach me, O Lord (Anthem) — Rogers
23 Thine, O Lord, is the greatness — Kent
*46 There is a river — Novello
*58 The Lord is my strength — Novello
*59 The Lord descended from above — P. Hayes
121 { *The Lord is king ... Pittman / A Grace ... V. Novello
*70 To God on high — Mendelssohn
*123 To Thee, Great Lord — Rossini
*70 To thee, O Lord — Mendelssohn
*100 Unto thee, O Lord. — Charles King
*108 Veni, Creator Spiritus — Tallis
19 Vital spark — Harmonized by Novello

SECULAR.

9 Amidst the myrtles — Battishill
*56 A Christmas Madrigal — T. Ions
*101 Adieu ye streams — Atterbury
*117 A Little Song of Thankfulness. — Parry
*93 April is in my Mistress' face — Morley
119 A Selection of Five Catches — Various
*78 Awake, Æolian Lyre — Danby
*87 Awake, sweet Love — J. Douland
*40 Come, if you dare — Purcell
*53 Come, follow me — W. Horsley
*83 Catch on Tobacco — Dr. Aldrich
*124 { Come unto these yellow sands — Purcell / Full fathom five ... Purcell / Gently touch the warbling Lyre — Geminiani, Harmonized by Hayes
7 Four Rounds for three voices
34 Flora gave me fairest flowers — Wilbye
3 Hail! all hail! thou merry month of May — Weber
5 Hail! smiling morn — Spofforth
7 Hark, the bonny Christ Church Bells — Dean Aldrich
11 Here, in cool grot — Lord Mornington
*67 Hark, the Lark — Dr. Cooke
*69 Here's a health unto His Majesty — J. Saville
*69 How merrily we live — Michael Este
79 Huntsman's Chorus — Weber
*85 Haste thee, Nymph — Handel
*51 Italy (a patriotic song) — V. Novello
1 In these delightful pleasant groves — Purcell
*75 In good truth, when fondly loving — Palestrina
24 Just like love — Davy & Novello
99 Lützow's wild chase — Weber
26 Maidens fair of Padua's city — Gastoldi
*48 Monody on Mendelssohn — Schneider
*45 May-day — Muller
79 Music for Trebles or other equal voices
*39 Mark'd you her eye — R. Spofforth
*111 My Love's like the red Rose — Knyvett
22 Now the bright morning star — Greville
*60 Nymphs of the Forest — W. Horsley
*87 Now is the month of Maying — Morley
*115 Oh! the Roast Beef of Old England — Arranged by J. Pittman
13 O, Nanny, wilt thou gang with me? — Harrison
9 Pleasures of Innocence — Weber
*42 & 43 Popular Ode to Pope Pius IX. — Rossini
30 Rule Britannia — V. Novello
104 { Round (All who sing) — T. Goodban / *Lordly Gallants — Dr. Callcott
3 Soon as I careless — Festa
7 Sweet Enslaver — J. Atterbury
16 Soldiers, brave and gallant be — Gastoldi
*38 Sweet peace descending — Mozart
18 Sweet honey-sucking bees—Part I. — Wilbye
20 & 21 Sweet honey-sucking bees—Part II. — Wilbye
*36 See the conqu'ring hero comes — Handel
*55 See the Chariot at hand — W. Horsley
*73 Since first I saw your face — T. Ford
*81 Sigh no more, ladies — Stevens
*95 Summer is a coming in. for 4 Trebles
7 To the old long life — S. Webbe
28 To Woden's Hall — Purcell
*47 The Red Cross Knight — Dr. Callcott
*49 The cloud cap't towers (6 voices) — R. I. Stevens
*113 The Tickling Trio — Martini
*57 The Waits — Saville
*71 Thy voice, O Harmony — S. Webbe
79 The Fisherman — Curschmann
*109 The Flower Greeting — Curschmann
*106 The Lullaby — V. Novello
*83 The Silver Swan — Orlando Gibbons
*91 The Twelfth Night Song — V. Novello
*97 The Nightingale — Thomas Bateson
102 The Christmas Fairies — C. Goodban
*122 The Battle of the Baltic — Macirone
7 Wind, gentle evergreen
14 & 15 When winds breathe soft — Webbe
*62 Winds gently whisper — J. Whittaker
79 Weel may the keel row
*64 Ye Spotted Snakes — Stevens

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*Monody on Felix Mendelssohn Bartholdy.

W. SCHUBERT & F. SCHNEIDER.

1st & 2nd Tenor.

Adagio. *dol.* *p* *mf* *cres.*

1. An - gel voi - ces sang thus, "Lov'd one come and join our choir; Thy ex-alt - ed
1. *En - gel stim - men klan - gen, "Lie - ber komm in un - sern chor; Dei - ne Lie - der*
2. An - gel strains con - sole us, "Wherefore weep at his re-lease? Let the soul so
2. *En - gel stim - men trö - sten uns, die wir ihm Thrä-nem weih'n; "Gönnt dem Früh-er*

1st & 2nd Bass.

Adagio. *Dolce* *p* *mf* *cres.*

f *pp*

songs have soar'd a - loft to God's high throne!" Then the singer gent - ly bow'd his
dran - gen hoch zu Got - tes thron em - por!" Und der sänger neig - te sanft das
ear - ly call'd be now en - tire - ly blest!" Bless - ed, blessed is the man, who
lös - ten, nun ganz se - lig dort zu sein!" Wen das höchste schmückte, was dem

1st Bass.

f *pp*

Then the sing - - er
Wen das höch - - ste
Bless-ed, bless - - ed
Und der sän - - ger

2nd Bass.

f *pp*

Words as Tenors.

mf *cres.* *f*

head when they had sung; He, the un - sur - pass - ed source of ho - ly mu - sic,
haupt zu ih - rem lied; Er, der un - er - reich - te sän - ger heil' - ger lie - der,
grac'd with God's own gifts; Charms the earth while here be - low, un - til re - call'd to
mens - chen wer - den kaun, wer, gleich ihm, be - glück - te, bis ihn Gott der erd' ent

1st & 2nd Bass.

mf *cres.* *f*

He, the un - sur - pass - ed source of ho - ly mu - sic,
Er, der un - er - reich - te sän - ger heil'ger lie - der
Charms the earth while here be - low, un - til re - call'd to
Wer, gleich ihm, be - glück - te, bis ihn Gott der erd' ent

dim. *p* *pp*

gent - ly bow'd his dear - - - - head, and died.
neig - te sanft sein theu - - res haupt, und schied.
Hea - ven; bless - ed, bless - - ed is that man.
rück - te, se - lig, se - - - lig ist der mann.

dim. *p* *pp*

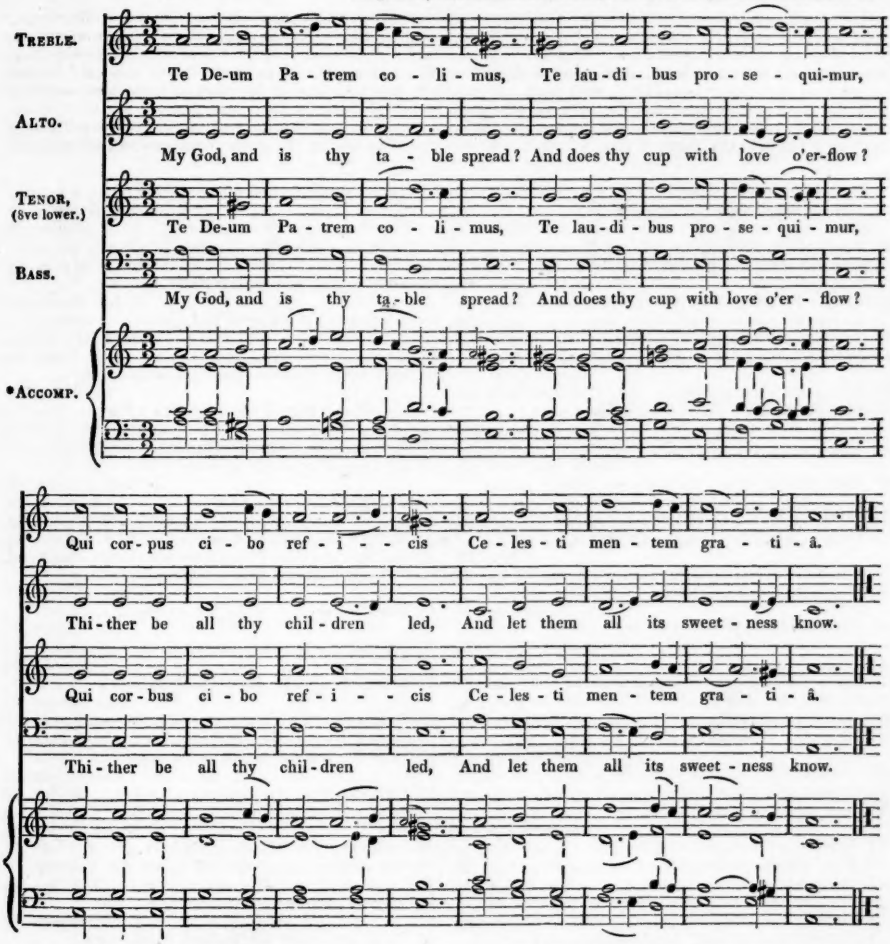
---

* My dear Sir,—I send you, for the *Musical Times*, this charming little Monody on Mendelssohn by F. Schneider, for men's voices. It was sung in the open air as the train stopped at the rail-road station (at night, I believe), the old grey-headed Composer standing among his choir—an affecting sight. Yours truly, E. H.

Hymnus Eucharisticus.

This Hymn is sung annually, at five o'clock, A.M., on the 1st of May, by the Choir of St. Mary Magdalen College, Oxford, upon the top of the Tower, in lieu of a Requiem, which, before the Reformation, was performed in the same place for the soul of Henry VII. The rectory of Slimbridge, in Gloucestershire, is charged with the annual payment of £10. for the performance of this service.

Composed by Dr. Benjamin Rogers, born about the year 1625, died about 1695.



2. Te adoramus, O Jesu,
Te Fili unigenite,
Te qui non dedignatus es
Subire claustra Virginis.

3. Actus in crucem, factus es
Irato Deo victima,
Per te, Salvator unice,
Vitæ spes nobis rediit.

4. Tibi, æterne Spiritus,
Cujus afflatu peperit
Infantem Deum Maria,
Æternum benedicimus.

5. Triune Deus, hominum,
Salutis auctor optime,
Immensum hoc mysterium
Ovante linguâ canimus.

2. Hail sacred feast, which Jesus makes,
Rich banquet of his flesh and blood!
Thrice happy he, who here partakes
That sacred stream, that heav'nly food.

3. O let thy table honour'd be,
And furnish'd well with joyful guests;
And may each soul salvation see,
That here its sacred pledges tastes!

4. Let crowds approach with hearts prepar'd;
With hearts inflam'd let all attend;
Nor, when we leave our Father's board,
The pleasure or the profit end.

5. Revive thy dying churches, Lord,
And bid our drooping graces live;
And more that energy afford,
A Saviour's blood alone can give.

* This accompaniment, which has been re-edited and presented to this work by Vincent Novello, is intended merely to assist the Singers in rehearsing the Piece, and is to be omitted when the voices do not require the support of an instrument.

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THE

MUSICAL TIMES,

AND

SINGING CLASS CIRCULAR.

VOL. III.

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PREFACE

TO THE THIRD VOLUME.

Two years have passed since the completion of the second volume, and the time has been one of advancing prosperity for the *Musical Times.* The increasing numbers sold each month should be sufficient evidence, that the plan of the *Musical Times* is, on the whole, satisfactory to an enlarging number of patrons; but we receive, from time to time, suggested alterations from correspondents, whose friendly expressions of goodwill make us anxious that they should understand the particular object of our work. It has been suggested—"that we should give more solo music,"—"that we should give no solo music,"—"that we should print the tenor in its proper cleff,"—"that it is much better to have the tenor in the G cleff,"—"that we should double the price, and give more music,"—"that we should publish every week, or every fortnight, or twice a month,"—"that we should give more musical news,"—"that we should give a musical grammar," &c., &c. Indeed, the Miller and his Son, in the fable, had not more advice offered them, as to how they should ride their Ass, than we have had, as to how our periodical should be conducted. To all such advisers we must state, that the object of the *Musical Times* is to supply music in several vocal parts to choral classes, and to pupils who have but slender funds to apply to the purchase of music; and therefore our price must remain at three-halfpence; and that for those who can afford more money, there are many resources in the catalogues of music-sellers; but if the price of the *Musical Times* were raised, many would be deprived of their amusement until its place were supplied by some other publication.

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We would likewise remind those persons who wish to possess the temporary musical notices, news, and announcements of new publications, that they must order the *Musical Times* to be supplied to them MONTHLY, AS IT APPEARS, for a certain number only are printed for temporary use, when the music alone is stereotyped, and all the rest of the number is distributed, and may be obtained only with difficulty.

It remains but to thank our many friends for their past confidence and kindness, and to assure them of our intention to make the conduct of the *Musical Times* as worthy of their continued favour as lies in our power.

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35, *Poultry, in the City of London.*
May, 1850.

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3 Hail thou merry month of May WEBER
5 Hail smiling morn (Glee) .... SPOFFORTH
7 Four Rounds, "To the old long life," "Wind gentle evergreen," "Sweet Enslaver," and "Hark the bonny Christ Church bells"
9 Pleasures of Innocence ..... WEBER
Amidst the myrtles (Glee) .. BATTISHILL
11 Here in cool grot ..... LORD MORNINGTON
13 O Nanny wilt thou gang with me, harmonized for four voices by..... HARRISON
14 & 15. When winds breathe soft WEBBE
16 Soldiers, brave and gallant be GASTOLDI
18 Sweet honey-sucking bees(Pt.1) WILBYE
20 & 21. Sweet honey-sucking bees (Part 2) ..... WILBYE
Now pray we for our Country E. FLOWER
22 Now the bright morning star GREVILLE
24 Just like love.....DAVY & NOVELLO
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28 ToWoden's Hall..... PURCELL
30 Rule Britannia, harmonized for four voices by ..... V. NOVELLO
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38 Sweet peace descending..... MOZART
40 Come if you dare..... PURCELL
42 & 43 Ode to Pope Pius IX .. ROSSINI
45 May-day ..... MULLER
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10 Teach me O Lord (Anthem).. DR. ROGERS
12 My God look upon me ..... J. REYNOLDS
17 All people that on earth..... TALLIS
19 Vital spark..Harmonized by.. V. NOVELLO
20 & 21 Sweet honey-sucking bees (Part 2) ..... WILBYE
Now pray we for our Country ELIZA FLOWER
23 Thine, O Lord, is the greatness KENT
25 In Judah God is known.....MENDELSSOHN
27 And he shall purify..... HANDEL
29 Lord for thy tender mercies' sake FARRANT
31 God save the Queen, harmonized for four voices, by ..... V. NOVELLO
32 & 33 Hear my prayer, O God.. KENT
35 Grant O Lord ..... MOZART
36 See the conquering hero! .... HANDEL
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44 See what love hath the Father MENDELSSOHN
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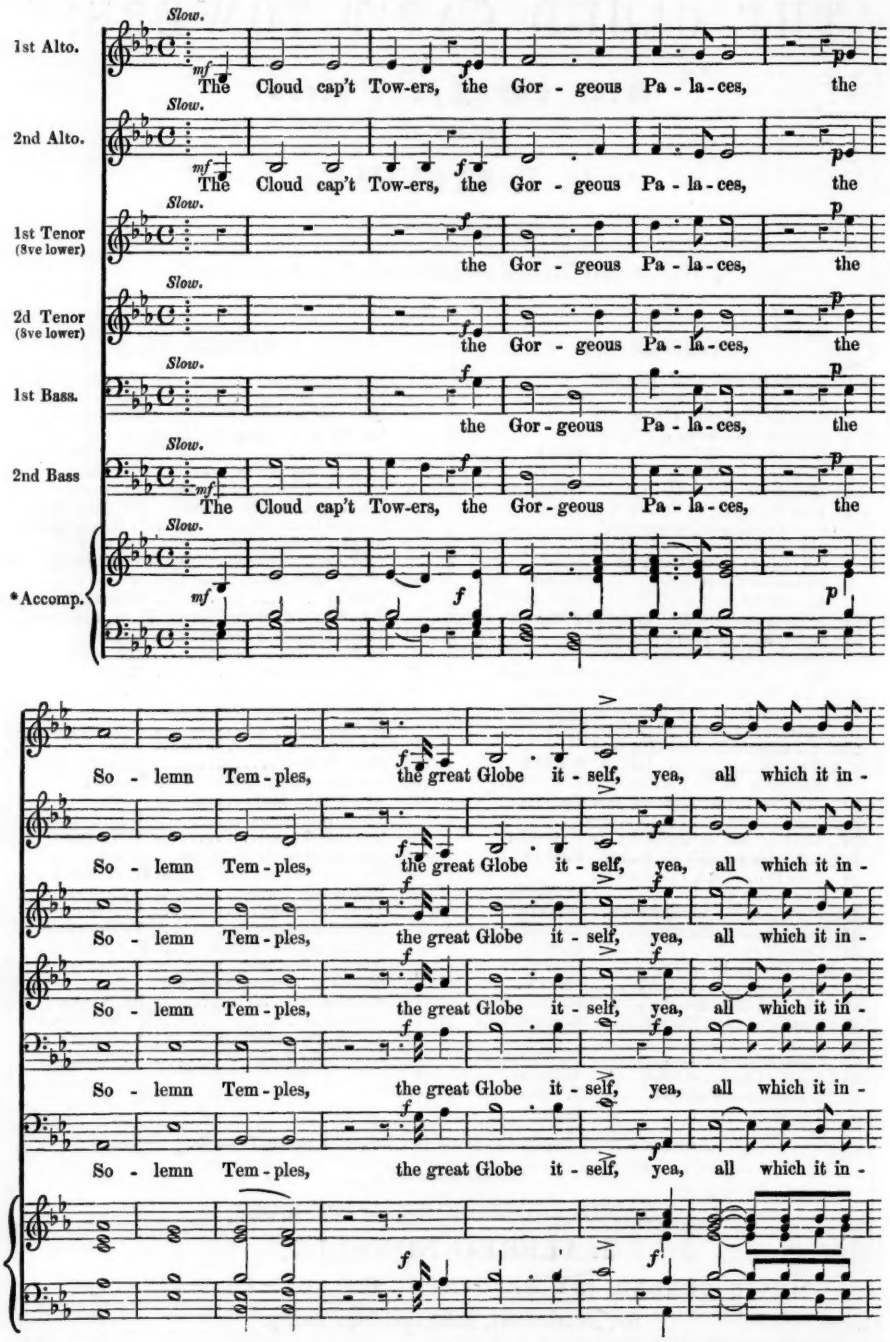

* This Accompaniment has been added for the convenience of the performers in practising the piece; but it may be omitted when the voices do not require the support of an instrument.—[V. N., May-day, 1848.]

pp Cres. p

- - he - rit, shall dis - solve, and, like the baseless Fa - bric of a

pp Cres. p

- - he - rit, shall dis - solve, and, like the baseless Fa - bric of a

pp Cres. p

- - he - rit, shall dis - solve, and, like the baseless Fa - bric of a

pp Cres. p

- - he - rit, shall dis - solve, and, like the baseless Fa - bric of a

pp Cres. p

- - he - rit, shall dis - solve, and, like the baseless Fa - bric of a

pp Cres. p

- - he - rit, shall dis - solve, and, like the baseless Fa - bric of a

pp Cres. p

pp pp

Vi - sion, leave not a wreck be - hind, leave not a wreck be - hind.

pp pp

Vi - sion, leave not a wreck be - hind, leave not a wreck be - hind.

pp

Vi - sion, leave not a wreck be - hind.

pp

Vi - sion, leave not a wreck be - hind.

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Vi - sion, leave not a wreck be - hind.

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Bless - ed is he that con - si - dereth the poor and nee - dy,

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Verse. Two Trebles.
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Verse.
Bless - ed is he that con - si - der-eth the poor, the poor and nee - dy,

p Verse.

Lord, - - - - the Lord, - - - - - the Lord - - - - shall de -
shall de - li - ver him, - - shall de - li - ver him, - - the Lord shall de -

BLESSED IS HE THAT CONSIDERETH THE POOR.

- - li - - ver him in the time - of trou-ble, in the time - of trou - -

- - li - - ver him in the time - of trou-ble, in the time - of trou - -

- ble, the Lord - - shall de - li - ver him - in the time of trou - ble.

- ble, the Lord shall de - li - ver him - in the time of trou - ble.

FULL.

Bless - ed is he that con - si - der-eth the poor and nee - dy, the

FULL.

Bless - ed is he that con - si - der-eth the poor and nee - dy, the

FULL.

Bless - ed is he that con - si - der-eth the poor and nee - dy,

FULL.

Bless - ed is he that con - si - der-eth the poor and nee - dy,

FULL.

Bless - ed is he that con - si - der-eth the poor and nee - dy,

FULL

8vi.

BLESSED IS HE THAT CONSIDERETH THE POOR.

Lord, - - the Lord, - - - the Lord - - - shall de - li - ver

Lord, - - the Lord, - - - the Lord - - - shall de - li - ver

shall de - li - ver him, shall de - li - ver him, the Lord shall de - li - ver

shall de - li - ver him, shall de - li - ver him, the Lord shall de - li - ver

shall de - li - ver him, shall de - li - ver him, the Lord shall de - li - ver

8vi. 8vi. 8vi.

him in the time - of trouble, in the time - - - - of trou - ble.

him in the time - of trouble, in the time - - - - of trou - ble.

him in the time of trouble, in the time of trou - ble.

him in the time - of trouble, in the time of trou - ble.

him in the time - of trouble, in the time of trou - ble.

8vi. 8vi.

END.